JOHN FIAN'S GRIMOIRE

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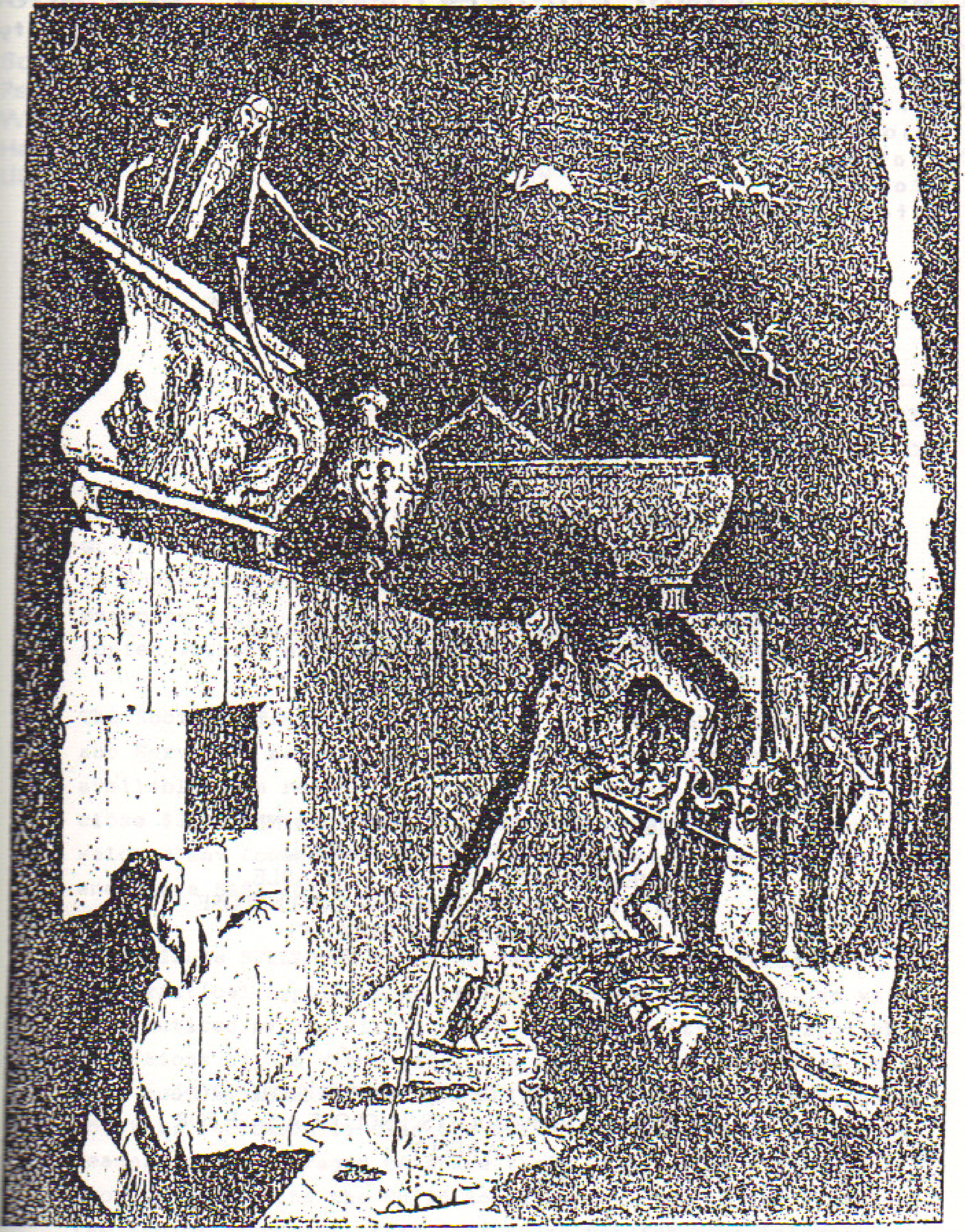

D R . F I A N ' S S P E L L B O O K

International Guild Of Occult Sciences
College and Research Society

Sorcery
Psionics
Witchcraft
Healing
UFOs

John Fian's

SPELLBOOK

SECOND EDITION

By: Robert Blanchard
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John Fian's SPELLBOOK is an actual Grimoire, a workbook of the practical applications of 16th Century Witchcraft, as was so practiced by Dr. Fian's Coven, in the Scottish and English Traditions of Old Witchcraft. As with many old Grimoires, due care must be taken in using the information wisely. Many have, however, successfully used the methods found in this Spellbook. Readers are encouraged to share their experiences with this book by contacting the Guild Society. Welcome to the Magick, the Magick of one Dr. Fian, and thank you for your interest.

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SECOND EDITION

PREFACE

By: Robert Blanchard

In this more modern version of the 16th Century Grimoire, the Guild Society presents a fresh look at John Fian's Spellbook. Although the message is the same, the language has been put into more modern form, and it is hoped that this Edition will assist the reader in now finding it easier to read and relate to in our times.

The Spellbook is an actual Grimoire, a writing down by John Fian of this practical teaching manual, in order to preserve the integrity of the Old Tradition of the Witchcraft practiced in the 16th Century, by the Scottish and English Traditions, especially within his own coven of North Berwick. It contains the many practices which concerned ideas particular to this form of Old Witchcraft, namely, the magick, love spells, curses, and the like. It must be recalled that the form in which the Craft existed, in these locations, during these times, was much different than in what was to come to be in the times following the Great Inquisition, the "burning times".

In keeping with Dr. John Fian's original intent, that of providing his Spellbook for use by his Scottish Witch followers of the 16th Century, the Preface to this new Edition will be kept to a minimum in order that the main text of the book be presented to the contemporary reader, witch, researcher, or merely the curious in the field of Occult Sciences, so as to get right into ACTION with it. By reviewing his practical workings, at first glance, the impact may be more strongly felt by the impressions which arise from that Tradition, in those times. This is the flavor Fian must have intended, in pure form. However, your own insights and connection to this form of Magick may lead you to quest for even more about Fian's way of working, and thus, commentary and further notes, etc. will be provided at the back of the book as supplemental information which has been gathered on this important work.

Culturally, the reknown Witch Fian, stood by his own ethnic Magick, and incorporated nearly nothing from other Traditions in his Spellbook, as will become apparent to those skilled in the Art of this Craft. As a practical approach, the Spellbook was a valid and viable container of the local wisdom and ancient knowledge passed down to those within the covenship. Although it was advised that only this way of working be used, see if it suits your way?

THE SPELLBOOK

Dr. Fian's Spellbook was arranged in the following topical sections, and each will be described in detail in the new version text which then continues:

PART ONE - Concerns Initiation

PART TWO - The Sabbat

PART THREE - Witch Work

Divination - Cards

- Dice

Scrying (Gazing)

Witch's Bottle

Familiar Spirits

Charms - Thread and String

Aglet Knots - Binding

Poppets - Doll Magick

Witch's Eye

Love and Lust Spells

Curses and Bindings

Cauldron Spell

Burnings

Witch's Charms

Weather Working Spells

Tapers - Candle Magick

Witch's Ring

Witch's Tools

PART ONE - Initiation:

One who was to be initiated, the first step in becoming a witch, had to meet certain requirements. The new person, or new comer, had to be trustworthy in order to be considered for initiation. They had also to be regarded as having a sincere desire to become a witch, by the coven members, since the coven's consent concerning a new member was needed. Once it had been decided to permit the new comer to be initiated, a loyalty oath had to be administered, and the initiate swore in oath to the Horned God, the Herne, a loyalty which was binding to the Herne and coven upon the initiate. The loyalty oath was for securing dedication, respect, fidelity, devotion and above all, secrecy. Living by the Old Magickal ways, the knowledge, the practical workings had to be kept secret, and the initiate had to promise and pledge this for her or himself, and for the family and even children, as well. This step in the process may be seen as protection from outside persecution, and a way of preserving the Old ways and knowledge; it also provided the means of passing it down to successive generations in the families, as was a common practice during those times.

The coven, called a covey then, was ruled by the Grand Master, who also carried out the ceremonies on Sabbats.

Imitative or Mimetic Magick was employed at these rites, and the Grand Master stood in place of the Forest Horned God. The Horn Dance was performed by the Grand Master who dressed himself in the skin of a stag, and wore a set of antlers, to represent the Forest God's Magick, usually hunt Magick since hunting was still carried on side by side with the farming culture of the time. The British culture still carries on certain variations on this theme as a modern day "folk" dance, but it was originally intended as a Magickal dance from more ancient times. Sympathetically, the spirit of this God linked itself to the one wearing the stag dressings; the Grand Master often went into a trance-like state to achieve this linking, and the "like with like" Magick would allow for a good hunt by it being acted out in the dance and ceremony. This would then come to assure the members of the coven a collective well-being in the physical and spiritual realms of game-taking.

Another rite at the Sabbats was performed for crop and harvest Magick, but in a disguised form of the liquid product of the fields, that is the black ale or strong dark stout which was brewed from the grain. After the dance was ended, a large horn was passed around to each witch, as well as the initiate. All had joined in the dance; so must now each partake of the ale or stout, to share the harvest-brew and invoke those spirits for a plenty to come again.

In these ceremonies, the initiate was always the last to drink of the horn, as an additional binding, and was then considered to be initiated into the coven except for a few additional details which were to follow. Hair and fingernail clippings needed to be taken, in somewhat of a spell-binding, and offered up to the Horned God. Should the new comer ever turn against the coven, this spell was to have meted out justice upon she or he who turned against the coven (in reality, the spell worked out in that the one who turned against the coven would most likely be turned over to the Inquisitors, in secret). However, in return for giving over the hair and nail clippings, the new one would be given a secret new witch name, by the Grand Master Horned God, and was allowed to design a special mark of their own, to be associated with the new name. Then, a secret witch's book was signed, and the final part of the initiation was to make a witch's sign called the witch's foot, out of sight behind the left ear, thus the new witch was to forever carry the sign of a witch, and be a witch of this Old Tradition. Usually, by the full initiation, the new witch ceased to be a commoner and was taken into an apprenticeship, learning the Craft in a step by step method passed to them by the covenship. In time, she or he would have the same duty to continue passing down the Old knowledge.

PART TWO - The Sabbat:

Although the word Sabbat was derived along the Language Tree from Hebrew, and meant "day of rest" - actually a Saturday - the Sabbat of the Craft was not recommended to be practiced on a Saturday, but at two other times mentioned in the Spellbook. Grand Sabbats were preferred to be held on Fridays, and Lesser Sabbats on Wednesdays; however, other considerations were necessary when arranging to celebrate the Sabbats. These days were also referred to as the Major and Minor Sabbats, respectively, and were to be held for Magickal reasons as well as actual celebrations of the Old Festivals.

Each of these Festivals occurred in a certain order during the year, and the time of celebration was stated as being from midnight to the cock crow at sunrise. The night of the full moon was for the Grand Sabbat, and the three phases of the moon between full were for the Lesser Sabbat celebrations. During the waning moon, especially, work was done to diminish opposition and take away an enemy's power, particularly through bindings, etc. During the phases of the dark moon, curses and spells against an enemy were carried out. The waxing moon, however, was for spells of empowerment, enterprise, and prosperity, well-being, etc. The time for raising power was on the

waxing of the moon toward full, and was the time to build energy to carry out the desired aims and needs.

The structure of the covens in one country was led by one Grand Master of that country, and the covens all worked under his guidance. There were also joint coven celebrations in which covens from nearby countries also co-celebrated some of the yearly Festivals, and here the highest ranking Grand Master was in charge, being called the Sabbat Master.

Festivals often were celebrated in a ritual which acted out a mystery drama in order to portray what the meaning of the Festival or season was, and there was a feasting, drinking, and making merry at these fests. It was also a more open atmosphere, and other times were to be reserved for the more covert functions.

Work of greater importance was to be done in a more secret way, usually on a full moon of a Grand Sabbat, as when a witch was taking the oath to the coven and the God. All actual witch work was done in a secret place, in the individual coven, and led by the Grand Master of his own personal coven, with no other covens attending. Fian's North Berwick Witches usually held these meetings in the secrecy of North Berwick Kirkyard. Any common kind of witch work was done on the Lesser Sabbats, in the same secret places.

PART THREE - WITCH WORK

When the new witch had been fully initiated into the coven, he or she had to learn the various spells and the charms to be used, as well as how to begin to exercise powers and psychic abilities. As practical Magick, each part of the witch work had to be learned and mastered before going on to the next spell or other working. In a step by step method, the spells were learned one at a time, exactly in the order written down in the Spellbook. Once the initiate had learned and mastered the first one, the teacher had to test her or him on it, and thus the teacher was not only assured of having taught it right, but also was the beneficiary of the resulting well-being of the Magick worked. This was reward to the teacher for having taught it well, and also allowed the teacher to see the potential in that individual student. If the spell was performed successfully, and whenever needed, it validated both the student and teacher's abilities; each spell in the Spellbook was performed and tested in this same manner, until all had been taught and mastered.

Working in this way, each coven member eventually accomplished all the designated work in the Spellbook, and were bound together by this unifying work. The success of the coven depended on exchanging energy, so

each member had the same energies in common with the rest of the coven, and this permited sharing the well-being in such an exchange among them all. The account was balanced out with each new teacher coming to exchange the common workings and spells with a new member of the coven, and the new member always gave something back to the teacher in the exchange. Once the whole coven had gone through this process, there was a great deal of psychic input in the energy exchanges, so that it provided a great connection among the members, in a constant exchange of the energies. Balance of these energies meant that each of the witches received even greater powers than they had previously possessed, and the powers of the entire coven was said to then have increased manyfold. This was a very strong psychic bond, and it linked the coven together in strength, so that any results one witch may achieve, and the entire coven's, was much greater.

The Spellbook continues with the many other practical Witch Workings, written down in a certain order, and had to be learned as stated in the above methods. Each of these will now be presented, as close to what the original descriptions had mentioned on each topic as is possible to recover in our days. Some parts of the practical work have been lost to our time, but we can reasonably well re-create them according to associations.

Divination:

Several forms of Divination, the divining of future events by various means, were required to be learned by the coven. Forseeing events in order to be able to predict them, and avoid any danger to the lives of the ones diving such events, had been outlined. It would be misleading to describe Divination as mere Fortune Telling, but there were some similarities in some of the apparatus used, such as the playing cards. The modern deck of cards is still reflective of the archetypal figures of the medieval period, but the type most probably used by Fian were of a different type, as has surfaced in the North Berwick area in recent times. In attempting to reconstruct some of what was lost to this system of Divination, an ordinary deck of Poker Cards may stand in place of what might have been used in this practice. In any system as this, the important part is to understand what is being represented in the apparatus used, not just the cards themselves. With this in mind, certain of the intended meanings may be assigned to an ordinary deck, but then they must be read as omens according to the deeper meanings assigned. Without formal reading information as to an exact system being found, it can only be recovered by association with other systems used in the region, even if from a later time as in the late 18th to

19th Centuries. But, Card reading was mentioned in the Spellbook, so it remains an important aspect of Fian's Magick to investigate. The following system is suggested from the style of this Craft in use in the North Berwick area from the later time period. You may wish to also experiment with other known systems, but this is more nearly like the original for the Old Traditionalists.

Method of Divination:

Assign the various of the following meanings to your deck of Cards:

HEART SUIT

King	o	A good natured man of fair complexion, he is honest and inventive.
Queen	o	A woman of fair complexion, she is loving and affectionate.
Jack	o	A friend, loyal and trusting.
10	o	Gain, reward, success, victory.
9	o	Money and enterprise, good position.
8	o	Affection, physical pleasure, lust for life.
7	o	Success in business, commerce, and friendship.
6	o	Generousity, a person in courtship.
5	o	Gift, discovery, and marriage.

4	o Envy, trouble, a doubting friend.
3	o A warning, poverty, sorrow and failure.
2	o Successful ideas needing plans or strategies.
Ace	o Home comfort, celebration, but this may turn to quarrels.

SPADE SUIT

King	o Dark-haired, dark-skinned man, one who has ambition, but unethical.
Queen	o Dark-haired woman, intriguing, false friend.
Jack	o Man of treachery, of law or authority.
10	o Warning of strife, trouble, grief.
9	o Ruin, failure, misfortune, trouble, illness, death.
8	o Obstacles, danger, loss.
7	o Bad luck, problems, loss of friendship or money.
6	o Unwanted problems, gain of money through work.
5	o Hasty action, bad counsel, trouble.
4	o Accident or illness.
3	o Travel, journey.
2	o Losses
Ace	o Misfortune, slander, bad omen.

DIAMOND SUIT

King o Fair-haired man, father, protector or teacher.

Queen o Fair-skinned woman, with a kind and generous nature, also a flirtatious girl or woman.

Jack o Sly and deceiving man, discovery, letters or news.

10 o Enterprise and gain, success in business.

9 o Wisdom and knowledge to reach goals, success in endeavors.

8 o Late marriage, good luck.

7 o Unjust slander, scandal, but for a business enterprise means success.

6 o Early marriage or decisions.

5 o Unexpected news.

4 o Betrayal, an enemy uncovered.

3 o Fighting or quarelling.

2. o Friends warn of snare, take advice.

Ace o Good news, good luck, marriage proposal.

CLUB SUIT

King o Dark-haired man, reliable, but too free with advice and promises.

Queen o Brown-haired woman, easy to trust, intellegent.

Jack	o A good friend.
10	o Legacy, children, good family.
9	o Position, gain, money.
8	o Caution, retribution.
7	o Caution against wiles of opposite sex, false hopes.
6	o Business success, eterprise and industry.
5	o A comfortable marriage.
4	o Change.
3	o Time period of 3 days, weeks, months or years.
2	o Disappointment, a let down.
Ace	o Good news, success.

Refer to Fig. 1 and the following pages which present a possible card layout of a more Traditional form. Apply the above listing of meanings to the cards when interperting them in the spreads shown. It is customary to have certain questions in mind while doing the actual spreads, and concentrating on them when the readings are done. As with many systems of Divination, the elements of what has turned from the Past, what has come to be in the Present, and that which is most likely to become the Future outcome, are represented by the spreads shown. This is entirely in keeping with many of the older systems of Divination such as Runes, etc.

EXAMPLE OF CARD LAYOUT

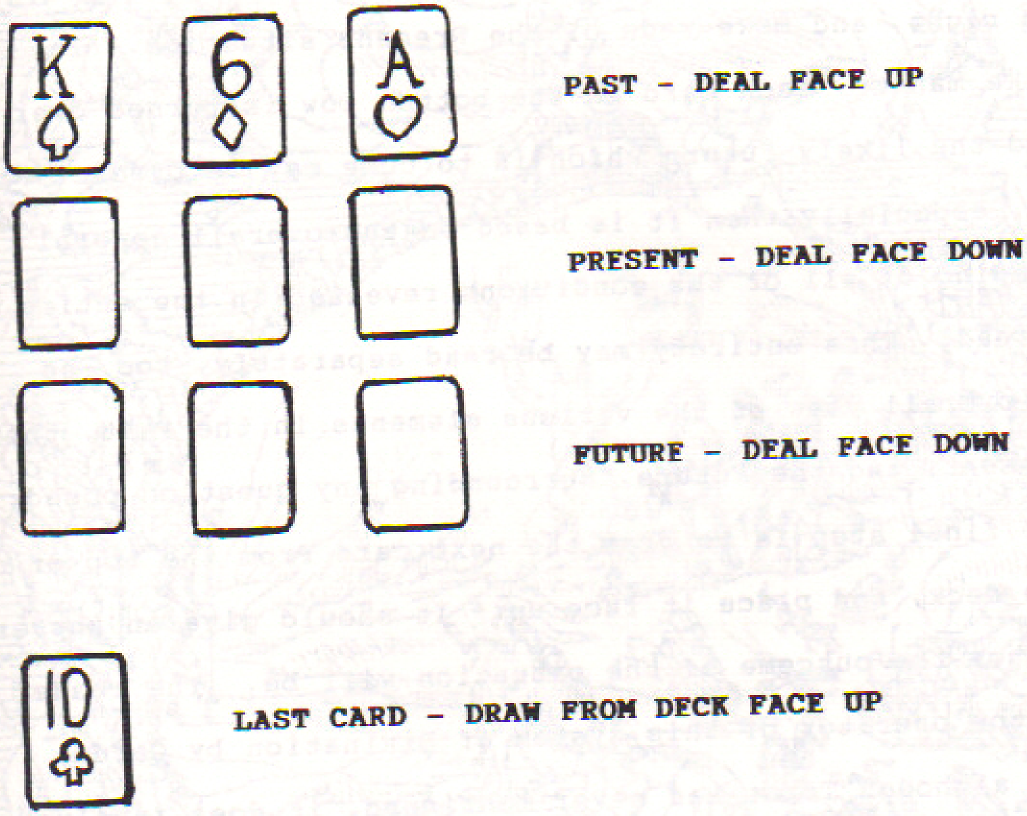

FIG. 1

This represents a likely traditional form of Old Card Reading, done by the witches of the region. The deck is well shuffled, then the top three cards are spread from left to right, face up as shown above. The next three cards are spread from left to right, but face down, and on to the next three cards, face down, in the same way. The top row of cards represents the Past; the next row is the Present; the bottom row is the future. Find the meanings represented in the top row, and arrange them in an order which describes some Past event or activity.

Now you turn over each card in the next row, from left to right, and make rede of the Present situation. In like manner, each card in the bottom row is turned over and the likely Future which is to come may be predicted, especially when it is based on the overall general reading of all of the conditions revealed in the entire spread. This entirety may be read separately, too, as an overall view of the various elements in the Past, the Present, and the Future, surrounding any question posed. The final step is to draw the next card from the top of the deck, and place it face up. It should give an answer to how the outcome of the situation will be. The reader is the operator of this system of Divination by Cards, and although Tarot was never mentioned, it does involve a degree of intuition, as in Tarot, by the medium who is performing the reading. Of course, in our days many new systems have evolved from the Older Traditional, and although, again, Fian specified the purist system be used, you may wish to apply your own system of spreads and the meanings given to it. Fian's whole outlook was non-ecclectic, no cross-over Traditions or cultures were to be used. Whether Old Traditional or New Age, you must be the one who decides what is right for you in our times. Try to be as clear as possible in your interpertations, and you should meet with success by practicing the Cards.

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The cards displayed in Fig. 1 are only an example of the spread of comparable systems of Card Reading, but to give further example of a possible interpertation, it may be given as follows, according to these random cards:

In The Past - There was a decision made, possibly pre-arranged, for an early marriage. Although the man was unethical in his ambitions, and it could well have been the darker man who was behind it all, rather than the groom, it resulted in a making of home, comfort, and celebration. This was not without some family "feuding". We can here see a rather clear picture of someone's Past life as regards the circumstances of this early marraige.

The Present is not shown in any turned cards, so each would have to be read as turned, but applied to the above conditions.

The Future could likely be read as these cards would be turned, but again, within the context of the situation. Even without seeing the face down cards, the 10 of Clubs would seem to predict, according to meaning, that a good legacy for this family and its children would be in order. Use your own intuition in the readings, as well as the cards.

Straying a bit from the intention of presenting the Grimoire version, perhaps it would be helpful to fill in the blanks of the example shown in Fig. 1:

Suppose the row of the Present had randomly turned to:

The Queen of Diamonds   The 2 of Clubs   The Spade Jack

In the PRESENT

We may conclude that the fair skinned girl was of a possible flirtatious nature, but became a kind woman, who is very generous, and thus may be the one holding it all together for the family, given the other Divinations.

There came to turn many let downs and disappointments, and this is the current state of affairs in this family, but it is now due to this same darker figure, in command or authority, possibly in some legal capacity, who has brought treachery to the situation.

In the FUTURE

Now, imagine if the third row had turned this way:

The Diamond King   10 of Hearts   5 of Clubs

These cards turning up, based on all the others, would be read as some kind of intervention by a fatherly man, a protector in this case, who shall come to help the family in succeeding over what became from the past. It gets represented by the 10 of Hearts showing up in victory. This should result in a comfortable marriage.

Divination by Dice:

In Dr. John Fian's Spellbook there is a section on the casting and reading of omens or oracles by dice. It is the one used by the Old Tradition in the North Berwick region, and is quite an involved process method. The idea of casting lots or dice as oracles for Divination is very ancient, and has been considered most reliable, down the ages. Many forms exist, including the casting of Runes and other dice-like aparatus, stones, and the like. Here, the particular method will be given in a step by step way, in order to be as clear as possible about how it was actually used by the Fian witches.

Refer, also, to the Chart given in Fig. 2 in subsequent pages of this section, since this Chart gives the intended meanings to the numbering of the spots on the dice, as well as the meanings in the combinations of the casting, since they must be taken together in pairs of how the first and second of the dice may fall. You will make better understanding of this Chart after having familiarized yourself with the actual method first described.

By using the dice in the ways outlined below, you will receive rather direct answers to questions you are concentrating on, or posing, as you go through the steps. Always ask in direct terms, not in alternative either/ors.

If you are atuned to what you are asking and receiving answers to, you should get the feeling of being in contact with an oracle, as if these are "talking dice". Unlike interperting the cards in the more intuitive way, the dice interpertations, and the flow of the castings in the steps, may give you quite startling answers, so be prepared for what unfolds in this form of Divination.

The original method used a total of 6 dice; however, two of them were slightly larger, and were used as the subject dice (a way of directing questions to one subject at a time, as markers of so doing). The other 4 dice were the slightly smaller ones, and are called the reading dice, as you shall discover once you run through the process. You may wish to use a set of red dice for the subject ones if you can't find a set of the slightly larger ones, as long as you have some way of telling they mark the subject of the querry.

You will also need a way of recording the castings; a special notebook or journal would do fine. Now you must clear the dice, by concentrating on your question each of the times you may throw them. Really, clearing your mind and then asking your question will put you in better contact with the oracular experience. There will be an initial casting of the larger (subject) dice, followed by successive castings of each of the smaller dice in pairs.

Then, the system will change over to other castings which will be slightly different, for different purposes. It will be most important to write down the results in order to keep track of each step, as well as ending up with a complete record of your readings to reflect upon in any future workings.

Step 1: Clear the two larger (subject) dice, and throw them in a pair. You must continue to cast these as a pair until any set of doubles may come up (pair of ones, pair of twos... pair of sixes, etc.); now record the results. Take up a smaller set of the reading dice, in a pair, and throw these, too, until they come up as doubles, in the same manner as above. Next, take the last pair of the smaller reading dice, being sure to always clear the dice on each throw, until they also come up doubles; record each casting result. Since you have concentrated on one certain subject when you cleared the dice, this record will show, in the 3 sets of doubles, an overall picture or omen of your question. Go to the Chart and find these meanings listed, to write down as the overall situation of the subject.

Step 2: Now take up the large (subject) dice, again. Here the method changes. One at a time, throw the large dice as you clear them and ask your question on the subject. Again, record the numbers. This will now give you

a fresh combination on the subject dice to record and interpert in the Chart. It will represent another over-view aspect of circumstances surrounding your question. It may turn up the same, or a different combination, but it is still on the subject of question. Now you must leave the larger dice alone and go on to the next steps.

Step 3: Take up a set of the smaller reading dice and, one at a time, cast each to get a combination of how they fall, recording the first one followed by the second one. This combination, in this exact order, is the answer to the question posed on the subject as you cleared these reading dice. Now do the same with the other reading dice, one at a time, as you ask another question on the subject. Record and look up this combination for the omen answer to the question.

Step 4: Continue with your questions by taking up the first set of the smaller reading dice you had cast above, and repeat the cast, record and interpert the results in the same ways. Take up the second set of smaller dice and repeat the same step, noting the results and determining the meaning. To summarize: you threw the large dice, separately, in step 2 to arrive at the overall situation. You threw the smaller sets of dice twice, separately, in steps 3 and 4; this gives you the meaning of the underlying circumstances.

Step 5: This is a step used only if you intend to ask further questions on the same subject. This is why you left the 2 larger subject dice alone during the steps which concern only this subject. Should you want to do additional questions on this, leave the larger dice on the same subject in place, and continue to cast only the two sets of the smaller reading dice, in the exact same manner you have done in Step 4 above. When you are done with this certain subject, you will have to start the entire process over again, for a different subject; just take your time, and go through all the Steps until you find it natural to you.

As a short example, suppose the first Step came out a pair of 5s; the overall condition can be stated as likely to be successful on the subject. Once it has been established, you would continue the Step by Step method until you arrive at the various answers to the remaining parts and questions. Suppose a pair of 3s came up on the small dice, next; means omens fortell of it. Then *a pair of 2s; this would indicate caution is* to be advised as an omen. Other questions on the subject may give answers to specific questions as a 5 and 2; this means chances are good. Then a 1 and 5; indicates there will be conflict. And so on and so forth... Now see Fig. 2 next, for the meanings of the dice combinations.

DICE DIVINATION COMBINATIONS

1 1	Omen	4 1	Travel
1 2	Enemy, Diversion	4 2	Gain
1 3	Trouble	4 3	Maybe
1 4	Conflict	4 4	Observe
1 5	Dificulty	4 5	Change
1 6	No	4 6	Problem
2 1	Friends	5 1	Discovery
2 2	Caution	5 2	Good Chances
2 3	Search	5 3	Good Ideas
2 4	Loss	5 4	Satisfaction
2 5	Opposition	5 5	Success
2 6	Failure	5 6	Desires

Fig. 2

(Continued on next page)

Fig. 2 Continued

Dice	Meaning	Dice	Meaning
3 1	**Happiness**	6 1	**Yes**
3 2	**Contentment**	6 2	**Wish Fulfilled**
3 3	**Omens Fortell**	6 3	**Challenge Successful**
3 4	**Obstacle**	6 4	**Wealth**
3 5	**False Friend, Danger**	6 5	**Love**
3 6	**Beware**	6 6	**Luck and Fortune**

Refer to the above Chart in Fig. 2, on this page and the previous page. As each combination listed in this Chart may fall, you can determine the meanings by reading them in the Chart, no matter which combinations may turn up. The numbers in this Chart are for the number of spots on the dice themselves. Then, simply count the spots on the way the dice combinations fall, and read the meanings directly beside the particular combination on the Chart.

Remember to ask only direct questions which can be answered according to the meanings given, since this system does not allow for either/or kinds of questions. If you can pose the questions in clear wording, the answers will reveal very direct conditions or replies. Good concentration helps.

Scrying (Gazing):

Another of the forms of Divination in the Spellbook is mentioned as Scrying, or Gazing, for purposes of the seeing on the more intuitive levels of the psychic ways. Fian had recommended using some of the various methods as: a water bowl; a show stone; a candle flame; but any of other "tools" would serve the purpose, since it is in the mind's eye as to what is actually revealed to the one doing the gazing. Crystal balls, etc. have been used a long time, too, and as long as you actually "see" something in the aparatus, it should work well (on the psychic level).

The bowl described was painted black inside, to give it a contrasting background (like a black mirror would),which against the visions could be seen. Water was then put into the bowl, but in some cases, the bowl was left its natural color with black ink added to the water for the desired effect. This method may be even more suggestive of the oracular since the ink used may give swirls and lines that give image clues to the mind-picture which comes to the operator during the scrying.

Another way of using this principle was called a show stone, and it was in popular use during this era. Usually, the stone was of a hard quality, with some of the natural inclusions, or just being sublty opaque. It was cut and polished smoother, to gaze in like the bowl.

As better methods of stone work became perfected, the grinding of a spherical stone ball became possible, the crystal ball of quartz or other material. The scrying method is still the one in operation with such an object, and you may even want to consider using one of the modern lawn ornament, mirrored silver hollow balls. Price and availability were always considerations, as today; perhaps a rich witch affords better equipment, but the results need not be any different between a water bowl or a genuine crystal ball, if the gazer observes the psychic sense, vision, and interpertation arising from scrying in the original ways. It always involves a certain openness to focus on the images which seem to emerge to the mind's eye; the particular tool may be of any sort you may find to evoke these images.

As you gaze into the bowl of water, the stone, or any other useful object, the important thing is to be cleared and open, receptive to the images. Concentrate on your questions, and the answers get reflected in the pool of water, the shadowy stone, etc. Abstract as they may be, the logical mind will try to make sense of them, automatically. Psychic sense in like an additional sense, and don't disregard what comes to you. A darkened room is always recommended, to enhance the light of a candle, or another soft, dim light, so that not too much brightness

would reflect or obscure in the tool being used. Perhaps the original method would have been carried on by the light of a clear full moon sky. What is clear, is that the Grimoire intended for the witch to be relaxed and at oneness to do this kind of Divination.

It is mentioned that notation of the questions, as well as the image-answers be made. The more sensitive a witch was, the more vivid were these psychic images, and the clearer the answers would be. Continual exercise, testing, and feed-back to the teacher were as valuable tools as the ones used in the scrying. The teacher and the initiate, alike, could well be described as "mirrors" to each other, and thus the energies mirrored in the whole coven.

Another method of scrying is that of candle-flame gazing, the seeing between the thin veil of the Worlds at particular times. This was not contained in this section of the Spellbook, but is considered a very valid and reliable way of scrying in other Traditions. Again, Fian was a purist, but his way of working still contains many of the practices of what came to evolve, or were associative from the more ecclectic and cross-cultural forms of Divination. Whatever your way of working, be sure to investigate the Spellbook methods; they continue to be quite viable Magick in the New Age.

The Witch's Bottle:

As more of the Witch Work is given, Fian shows two examples of what was called a Witch Bottle; one was for protection, the other to cause bad luck to an enemy. In this kind of witch work, a spell is brought to bear on a situation in need of being remedied, by constructing such a bottle or jar. The container was considered a form of a condenser, charged by a psychic spell, and contained several items of significance to the user or the one of enemy against whom it was used. The spell worked is in accordance with the purpose and contents of the container, and it then becomes a power source to accomplish the aim. It has been said to be very effective, is simple to construct, and allows for versatility in what is selected to go into the bottle. The ingredients chosen should have an affinity with the subject, as well as keeping in mind the effect which is desired as the intended result. The wording of the spell should reenforce what the assortment of ingredients represents, and the goal of constructing such a bottle.

A Witch's Bottle for Protection: Saftey and the protection for yourself (or even a loved one) is the purpose of this kind of bottle. The bottle should be filled with various ingredients as hair, fingernail clippings, spit, urine, a scrap of clothing, etc. which all

Der Jurist mit seinem büch
Der Jud mit seinem gsuch
Vnd das wiber der frawen fürsich
Die drey gescher
Machen die gantzen welt irr.
HxW

represents some aspect or essence of the subject for whom it is being worked. A helpful list is also given, as will be found in the next pages of this text. These items are listed alongwith the meanings attributed to them by Fian. In this example, a rose was also put in as a love symbol, some oak for strength, and yew for immortality. The Witch's Bottle was to be burried, or kept in a safe place in the house. Other methods are possible to consider when using this form of Witch Working, such as the personal example given later on.

A Witch's Bottle to Cause Bad Luck to an Enemy: In this example, items from an enemy are gathered, some hair, nail clippings, etc. and broken glass, nails, a broken silver crucifix, and pig dung, which then are placed in the jar. It was recommended that this one be burried on the enemy's property, near a place where the enemy would frequently pass, especially under her or his doorstep.

The ingredients are symbolic, with magickal meanings, and these should be studied in order for the bottle to be effective. Here is Fian's list of some of the commonly used ingredients, but you are not limited to only these if you have a good understanding of the meanings of others. You may wish to experiment with a more personalized version of the Witch's Bottle, but keep the magickal meanings in mind.

INGREDIENTS

Oak: Strength and courage.

Willow: Understanding and unyielding strength.

Rowan: Protection from spirits and evil.

Elder: For psychic sight and clairvoyance.

Yew: Immortality and strength of the will.

Holly: Knowledge and wisdom.

Ivy: Fortitude and perseverence in purpose.

Rose: Love and favors.

Iron nails: Strife and hardship.

Broken glass: Bad luck and loss.

Lead: Thickness of thought and deed.

Dead frog: Sadness and despair.

Dead Toad: Sickness.

Pig dung: causes stupidity.

Hair, fingernail clippings, blood, urine, spit, a scrap of clothing or other personal possesion all contain an essence of the subject of the spell. Color is also mentioned as playing an important part in the ingredients. Fian gave another list for the colors of thread which may also be used as having magickal meanings, and these can be selected according to what might be furtherly willed for the subject, as additional or supplementary ingredients.

THREAD COLORS

White: Purity, well-being, happiness.

Green: Prosperity and well-being.

Red: Love and lust.

Blue: Sadness.

Grey: Depression.

Brown: Causes laziness.

Black: Utter despair.

The Witch's Bottle Spell: A word spell was devised, having to do with the intent of the working; it was said over and over, written down, and then burned. Again, the bottle was to be placed, with the spell in mind, in the appropriate hiding places. It was now free to do its work either for or against the subject it was intended toward.

These examples are of the Old Fian Tradition, but should not be misunderstood as the only ways of working with a Witch's Bottle. Since the ingredients were of such a directed and personal nature, all of the possibilities could never be shown. In practicing with this way of Witch Work, the Craft may work for you in just that more personalized form which you may come to construct on your own. The significances of any ingredients used, alongwith your own sense of the magick, should be personally investigated, and your own potential developed.

A PERSONAL WITCH'S BOTTLE EXAMPLE

As an experiment with Fian's Magick, this personal example is given:

The Bottle was of a New Age plastic, a pint jar which had once held canned fruit. The ingredients were some of those mentioned, as fingernail clippings (on the waxing toward full moon, and particularly Winter's Solstice to yet come). It was intended as a combined Spell-working of both personal protection from any harmful forces, as well as a healing measure to the maker. A leaf from a house plant which had begun to whither (Aglonaema, or Silver Thread - good for Alchemy) was folded three times over and placed in the jar. Then various other ingredients were added, as a coil of lead which also folded back upon itself (the base metal of Alchemy). Earth was another of the elements chosen, from a handy flowerpot. A snip of hair, a dash of brandy for good measure; then a special beach stone, still containing some sea salt, once used as a "neck rock" when warmed in the sun, was added. A jagged piece of slate, cut in two pieces, was marked with the Runes of the person's initials, the first initial and the last on one piece, and the middle initial on the broken fragment which was cut off the whole of the slate piece. A silver cross was broken and added to the jar. This is most of what was put in except for a few other personals.

The actual burrying of the jar was not done; instead the worker decided on doing a river casting, on that full moon, over a bridge which led to a dam. Since a Witch's Bottle is just this personal, no one recipe can be given. In this example are shown many of the personal significances in the person's life, the essences of what would be wished to be worked upon, and then cast to the waters, or committed to the earth, whatever one would feel most comfortable to do. But, many of the items mentioned in Fian are included in this example, as a working which can still be valid in our times.

There have been many instances of success with the Witch's Bottle, but this goes beyond the scope of our intention to present the Grimoire's impact to the reader, at first glance. This example is for illustration purposes only, as you may wish to apply to your Traditional ways of working.

Whether used for protection, or to cause bad luck to an enemy, there is a psychic potentiality, in Magick, which has always been used across the centuries. A note of caution, though: what goes around comes around, as is said, and be very careful not to put anything into the bottle for harm's sake (you can also put something in to heal even an enemy)!!! With experience, your personal Witch's Bottle is bound to give you personal feed-back.

Familiar Spirits:

Two forms of familiar spirits are described in the Spellbook, that of the Common Familiar and the Grand Familiar. Familiar spirits were important parts of the Old Traditions, as they so remain in our times.

The Common Familiar: The most popular of common spirit familiars were small animals as mice, ferrets, cats and dogs, etc. These animals were chosen to be endowed by the witch with a certain psychic connection to the witch, so that the witch could be familiar enough with the animal spirit as to being able, at will, to enter the body of the animal for purposes of seeing through its eyes. By so doing, the witch was said to have been able to travel, at will, wherever it was wise not to be detected. In this way, a host of information could be collected, undetected, and could be put into use to avoid danger. Although it had been thought that the witch could actually shape-shift to transform into the animal, it was actually a taking over by the witch of the animal's mind-state, done while going into a trance, but the person's body remaining behind in these travels. This exercise was of a psychic nature, rather than purely physical, and stretched the powers of perception and intuition in the operator.

It was required that certain prescribed procedures be carried out regarding the coming to know the familiars.

For instance, the birth of the animal had to be witnessed by the witch, at the very outset. During the birthing stage, a calling had to be made, a calling to the Horned God, in which he was asked permission for the animal to become a part of the witch. Its senses had to be felt as one with the witch, and it had to be carefully tended and raised by only that person for the period of one year and one day. Special feedings were also required, with a drop of the person's blood mixed in with the animal's food when the moon was in its full phase only, at the peak of lunar energy. Both before and after this special feeding, the person had to breathe onto the animal's breath, as was also done in the birthing stage of the familiar. Handling and petting the animal, showing it kindness and love, were also an essential part of its rearing. It had to become as a friend, talked to,played with, gotten to be known, so that a special trust was developed. A special place for it to sleep had also to be furnished, and the animal had to become well trained. The special place was also protected by charms to ward off any evil, as well as to bring comfort to the familiar.

After the time of one year and one day had passed, with the above steps being taken for its care, it was to be brought to the Grand Sabbat. Here, it was presented to the Horned God to be blessed, during the full moon.

A special blessing-spell, or charm, was said as thus:

From I to you, give life, give life,
My blood to you, we bind, we bind,
As one become, my hand, your eyes,
Forever one, together tied.

The final step in the process was that of making a small talisman or amulet (see example in Fig. 3 of following page), with the witch's mark on the front side, and the familiar's on the other, or its name, etc. This amulet was for the familiar to wear about its neck when working with it. It had to be of a comfortable size, made from copper, iron or bone. When the time came for going inside the familiar, the amulet was placed around its neck, and the binding was said over again. Usually words of personal bond were also said, as can be assumed from what was omitted from Fian's text at this point in the Spellbook. Probably, this was omitted due to the private and personal nature of what was spoken between the witch and the familiar. It was then sent out to do its work for the witch.

It was necessary for the person to either sleep or go into meditation while the familiar was away. This was so the astral sight could more readily be projected into the familiar, and thus know what it was seeing while in its travels. When the familiar returned, it was rewarded with a drop of the witch's blood, from a pricked finger.

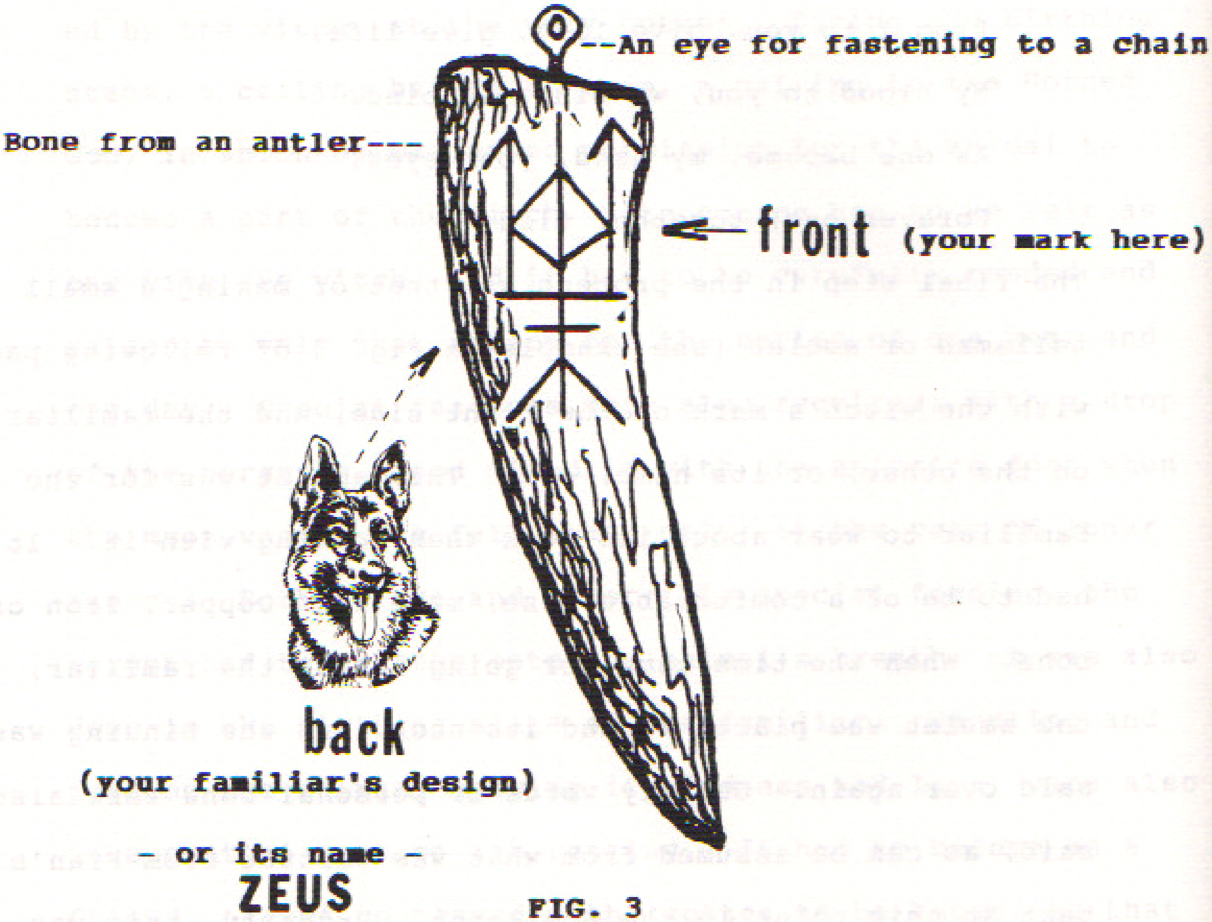


FIG. 3

Although the common familiar is mentioned and described in Fian's Book, no particular amulet is given; this is probably a charm intended as being very personal and private to the user. In this spirit, the above illustration shows a personal mark, or witch's mark of choosing, on the front side; why not your own Guild or Society's as shown of the I.G.O.S. Rune Logo if you are a member in good standing? And, on the back of it, your own personal, common familiar, such as the Shepherd Dog shown, raised by yourself in the Traditional way mentioned in the text. Your own design is as important as your own familiar!

The Grand Familiar: A more advanced form of the familiar spirit is that of the Grand Familiar; although only one common spirit was allowed, several Grand Familiars could be used according to the skills of the user. Grand Familiars were said to be much more effective when mastered, but these spirits were different than the common in that they had no animation or life until the witch bestowed them with such. The Grand Familiar actually represented an extension of the witch's mind as it would concern a single purpose. This is why more than one could be used, depending on the purpose it was needed for. It is a more complex element of a familiar spirit, working on both the psychic and astral planes, and its existance depends on mastering these principles. It does not disappear to do its work, and gets manifested in the Grand Familiar Stone which was considered a link between the mineral, animal or human kingdoms. The witch's perception of the purpose of the Stone is what is allowed to roam or travel outside of the ordinary conscious or psychic mind. It was said to be an attraction, like the magnetic principle, for external forms and manifestations in order that it work on its specific purpose. It caused greater awareness in the user, as to directing psychic attention in a better focus on the Stone's purpose for which it had been created. It was considered a ritualistic way of constructing a means of better attention to specific tasks, and more than one subject would

then require a Grand Familiar to suit that task being worked on.

A Stone which was called an "Og" was to be constructed, and it also had to be blessed by the Sabbat Grand Master. This was done on the night of the full moon, after the same Stone was constructed on a full moon ahead of time. See Fig. 4 which follows, for an example of this construction. It required using a rounded, soft, smooth stone upon which a face which came to the user would be carved on the front side. It was given a name, chosen by its creator, and that was carved on the back side of the stone. It needed to be bound by wrapping string about it, and with each wrap or turn of the string, the nature of the spirit was willed and its purpose concentrated on. It was necessary to also breath along the loose end of the string each time it was wrapped, and say a spell-charm. In the same manner, when the string was unwrapped from its covering at Sabbath, it had to be breathed upon and the spell said:

> I give you purpose, I give you a name,
> you bind to me to do the same. I breathe
> life to you, and you will serve me. From
> now on, and when I have need of thee.

Now it could be used for any intent as protection, love, warning of enemies, by holding it to the forehead in consult. It was carried on the person, and even detects during sleep.

AN EXAMPLE OF A GRAND FAMILIAR STONE

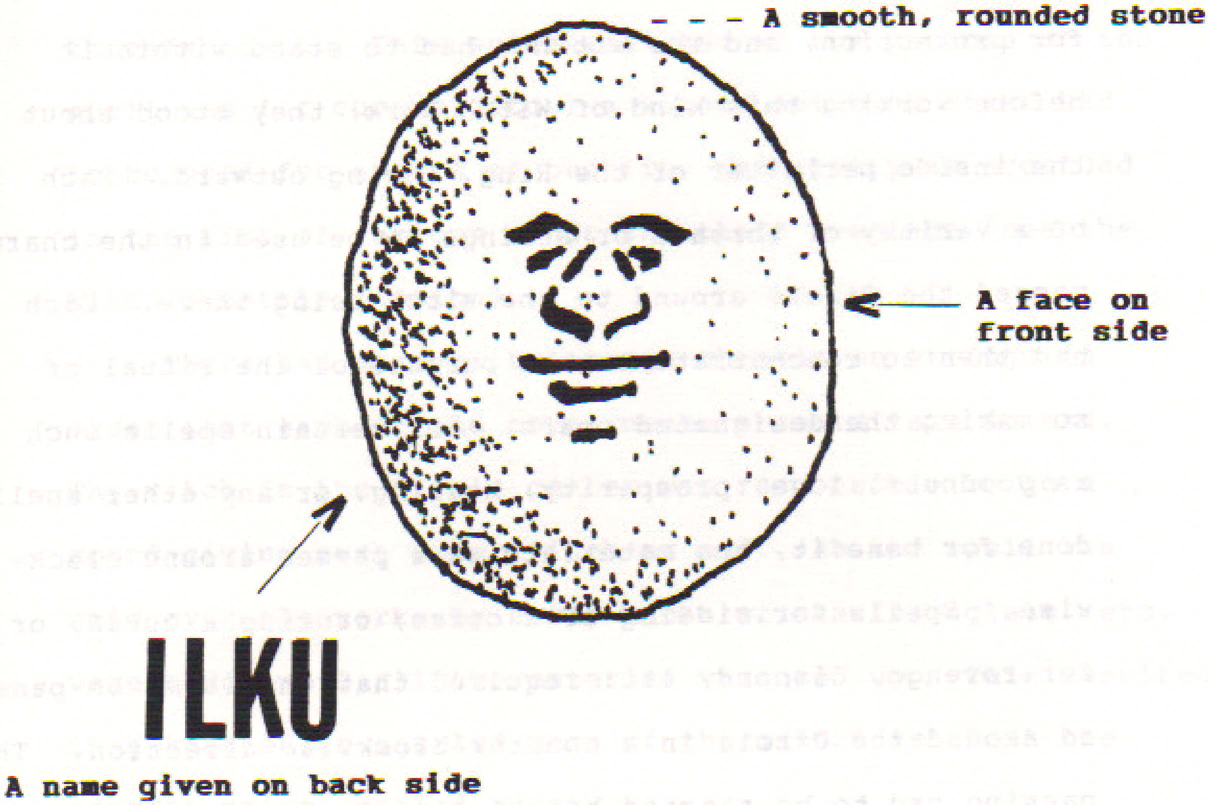


Fig. 4

This example shows how to construct a Grand Familiar Stone, as described in more detail in the text. The stone selected should be a smooth, flat, rounded one, with which the user may also have some affinity or be attracted to. It is recommended that it be soft enough to be carved, but an inked form of marking it may also be used for convienence, as long as the intention is kept in mind. A face which comes to the user is done on the front side, and it is given a name of one's choice which is done on the back side. It has a specific purpose which it is used for; others may be needed for more work.

Thread and String Charms:

The Witch's Circle, or Ring, had to first be cast for protection, and the witches had to stand within it before working this kind of Witch Work; they stood about the inside perimiter of the Ring, facing outward. Each of a varitey of threads or strings to be used in the charms passed the Circle around to the witch using these. Each had then to concentrate on the purpose of the ritual of so making the designated charm. For certain spells such as goodness, love, prosperity, healing, or any other spell done for benefit, the materials were passed around clockwise. Spells for ridding of a curse, causing a curse, or for revenge, discord, etc. required that the items be passed around the Circle in a counter-clockwise direction. The passing had to be started by the coven's Grand Master, and started with the Master standing in the North position. It ended in the hands of a chosen Lady of the coven before being handed to each witch who was to be involved. The one particular witch for whom the spell may be directed at would place the thread or string to the forehead, endowing them with her or his concentration about the purpose of the spell.

Following this step, the one witch would then go to the center of the Circle with the materials, and here had to state the verbal spell of what the purpose was to be. Then, the rest of the coven repeated the words, over again.

The witch in the center of the Ring would take an iron spike and thrust it into the ground, tying the strings or threads to it. This spike was used if the purpose of the spell was for curses, etc.; a wooden spike or stake had to be used for spells of benefit, especially as accorded in the list of various woods and their meanings (see the Witch's Bottle section).

There had also to be enough threads or strings in order that each of the coven members could take an end. The witch in the Circle center was responsible to go a-round giving each other witch an end. As the spell was said over the work, by each, knots or snarls, aglets, etc. were tied until all the material was used up. This resulted in a knotted or snarled mass of the materials about the central spike, called a Tat.

Then, the spike was considered to be charged with energy, all of the coven's psychic power directed toward the purpose or mission. When the spike was then removed, it had to be taken to the person's home for which the spell had been made, hammered into a tree or into the ground near where the person would regularly pass, and done at the hour of midnight. It was hammered three times, with the spell repeated before each clout of the hammer. It had been a group spell, but could also be performed by an individual member, without the entire coven, still with good results.

SYMBOLISM OF THE COLORS

White - Causes good thoughts and harmony.

Green - Well-being and prosperity.

Red - Love and lust.

Blue - Causes sadness.

Grey - Causes depression.

Brown - Causes forgetfulness.

Black - A curse, causes depression also.

It was allowed that the various colors of strings and threads also be mixed in the Witch's Tat, creating a more mixed spell as a result. However, differing of lengths produced the dominant effect, or energy, in the longer lengths, while the shorter would contain secondary effects to supplement the dominant forces.

Knot Bindings:

These were considerably more complicated in practice, and other materials could also be used; sometimes ordinary string or thread, of certain colors, was used, and sometimes hair from a comb or brush was braided into a usable length. This system was said to have been very much used as a convience, with the handy materials easily obtained, and was considered to be extremely effective. Refer to the following Fig. 5, showing the Hand Chart used in Knotings.

HAND CHART

WRAPS
1 - Binding
2 - Lust
3 - Love
4 - Wealth
5 - Discord
6 - Revealing

KNOTS
1 - Wish
2 - Desire
3 - Separation
4 - Cause
5 - Attraction
6 - Discovery
7 - Influence

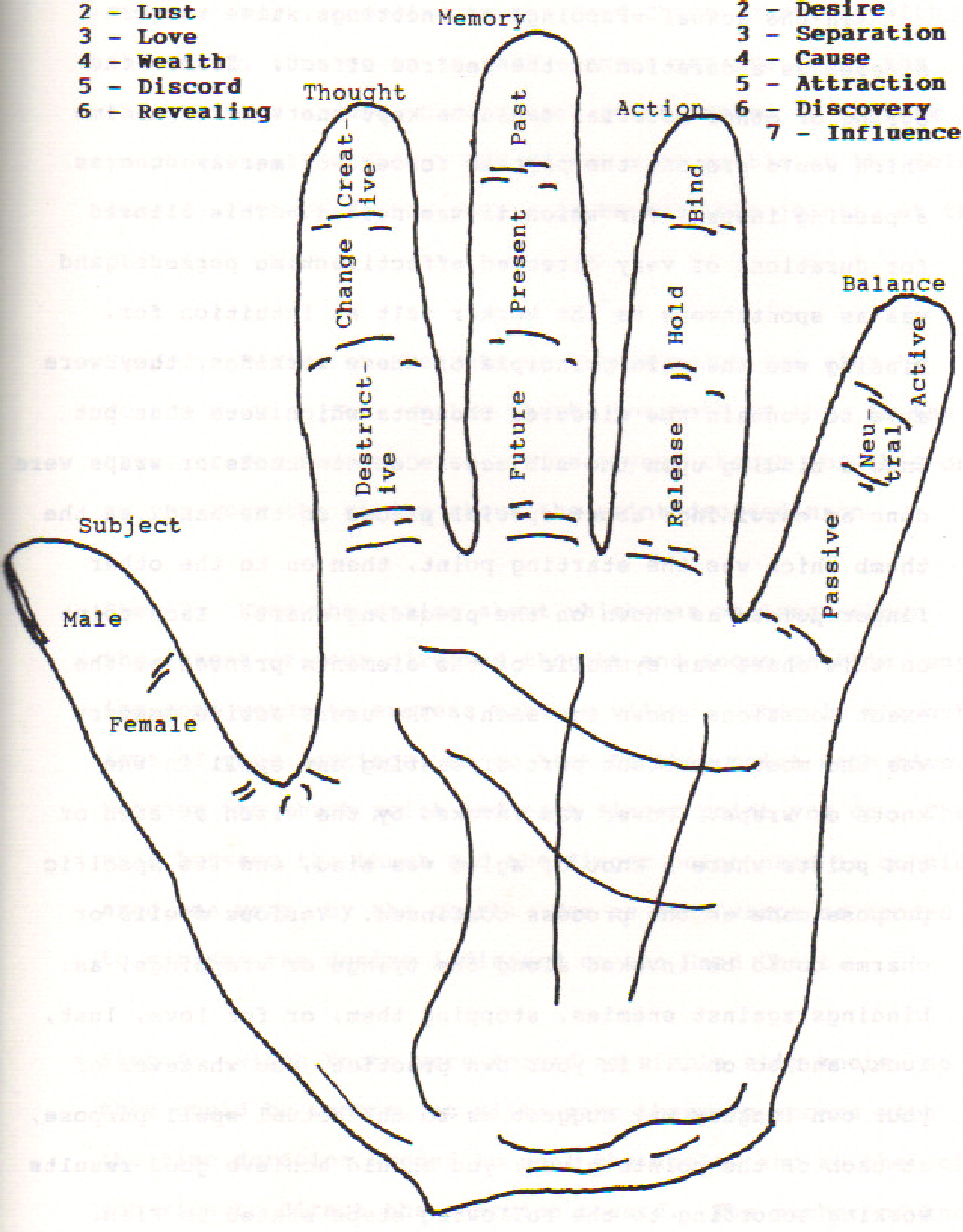


FIG. 5

In the actual wrappings or knottings, time was considered as a duration of the desired effect. Either the string or other material could be kept knotted for a time which would prolong the psychic forces, or merely done as a passing instant for which it was needed. This allowed for durations of very directed effective time periods, and was as spontaneous as the worker felt an intuition for. Binding was the main principle of these workings; they were able to contain the directed thoughts which were thus put into a binding upon the subject. Certain knots or wraps were done as entwinings about special places on the hand, as the thumb which was the starting point, then on to the other finger points as shown on the preceding chart. Each point on this chart was symbolic of the elements printed at the exact locations shown for each. The user's active imagery was the most important part of casting any spell in the knots or wraps. Power was invoked by the witch at each of the points where a knot or aglet was tied, and its specific purpose made as the process continued. Various spells or charms could be invoked along the tyings or wrappings, as: bindings against enemies, stopping them, or for love, lust, luck, and so on... in your own practice, use whatever of your own imagery may suggest as to the actual spell purpose, at each of the points given; you should achieve good results working according to the following steps stated in Fian.

Step 1: Work according to the Hand Chart, starting with the Thumb, then go on to each element you are doing the thought-work about. Choose each point needed to express your own spell working, but do not wrap or tie at the joint itself; rather, do the points in between the joints, at the phalanges shown.

Step 2: Decide on the Male or Female point you wish to do the working for, on the thumb, yourself if this is the case, or for someone else. Direct your thoughts of this one as you loop the string about the point decided upon.

Step 3: Wrap the string about whichever phalange shows the intent of your directed thought and focus on this, saying some words to express what is willed. This is the subject of your workings, so go back to this point each time, between the thumb point and each finger point you do. The wrap between the thumb and the finger point used is considered one wrap, by the chart. Use as many wraps as needed to express the desire indicated on the Hand Chart.

Step 4: Witch Knots were formed as simple slip knots, so they could be undone, at will; make these in accord with the time duration needed to seal the spell, and at the points you wish to direct the energies toward. The number of knots, like the wraps, has the significance of your intention.

As you so work the wrappings and knottings, you are at liberty to construct these as you see, going between the thumb and fingers, to each of the phalange points as is necessary to complete your spell. There are many combinations which can be used, so your own personal spell is wrapped or knotted wherever you need to do this; but, it was recommended that the knot portions of the work be placed where the subject merges with the intent, that is between the thumb and fingers. You will get a better idea by hands on work according to the chart and your will.

Again, the clockwise workings are for beneficent charms as revealings, love or lust, wealth, etc. Spells of discord, curses, or bad luck and the like required the wraps to be done in a counter-clockwise way. As a measurement for a good working length of string, the distance of the stretched out arms, from index finger to index finger, was used. A handy loop at each end was used, and one loop was then slipped around the static hand; the other loop was slipped so that the active or dynamic hand could do the work. All the knot magick spells were done on the static, left hand, with the right hand doing the weaving.

When the work is finished, and done in a loose way, it can be slipped off the hand as a permanent spell. This should be placed in a secret place where it will continue to do its work; however, if made from the witch's hair, it had to be carried on the person. String colors also apply.

Poppets (Doll Magick):

A Witch's Doll is used in magick in ways similiar to what other Traditions would regard as a voodoo doll, festish, and the like; it operates on the same principles of the Law of Sympathy, and Imitative (like with like) Magick. Fian's dolls were called poppets, and they were constructed to contain many of the Witch's Bottle kinds of ingredients from the subject, according to the purpose for which a doll of this kind would be made. Hair, nail-clippings, and the other ingredients needed were included in the figures; the doll was also made in a configuration which had a physical resemblence to the subject, and was usually formed of Witch's Wax. This kind of wax was made of a certian mixture of beeswax and pitch to give it a soft pliable quality, and a black color. Once the poppet was constructed according to its purpose, more ritual had to be done for it to perform its mission.

In the same ways in which the Witch's Tat was ritualized, the Circle was cast, and the poppet was passed around the Ring as many times as there were a corresponding number of witches for. Then, again, it was taken to the center of the Ring, blessed in the name of the person for whom it was intended, with each witch breathing upon it, to animate it into being, give it a life. String was also used and breathed along as in the former examples, and it was carefully wrapped around the poppet, at arm's length.

The witch would breathe along the string while saying the proper spell words to cause the desired effect to be instilled in the doll. Direction of passing around was done in the same manner of what type of spell it was, either beneficent or a curse spell.

When the doll was to be used for love or lust spells, one could be made for the person making the spell to go with another for the intended subject being united in this magick. The two poppets were then bound together with the string, a red string for that significance, and the appropriate charm was said. The spell was repeated the exact number of times as the number of bindings, as in the significances of other string or thread magick.

If there were an enemy involved in the doll magick, it could be bound with another color thread, such as a brown one to effect that result by color symbology. The cursing of an enemy in such a spell required driving nails into the poppet, and with each driven, saying the curse spell. Again, this magick doll had to be burried, in the same ways of ritual as other types of spell magick, in a place near where the subject's house was, where the often passed, etc.

Certain aspects of other Traditions surface in Fian's "pure" system in poppet magick, but it must be noted that the ritual always points back to his original system of the magickal meanings, procedures, and so on, as he had already established in his North Berwick Tradition.

EXAMPLE OF A WITCH'S POPPET

(DOLL MAGICK)

FIG. 6

This example of the Poppet is similiar to the Voodoo Doll. For Curses, the Iron Nails were driven into the doll; other Spells for Beneficent purposes used different thread bindings, as described in the text of the previous pages. It represented two forms of Magick - Sympathetic and Imitative. Fian's various systems of symbology were used in the Poppet.

The Witch's Eye:

As a brief forenote to this section, there has been much confusion surrounding the Witch's Eye, or what was called the "evil eye" by those outside the Craft. The so-called evil eye was attributed to witches and sorcerers, in the belief that they had the ability to fascinate or even stare fataly. It was characterized in Scotland as the "glamour" (a modification of English "gramarye": magic), and in Italy it was denominated as Jettatura (Roland Brévannes, The Satanic Orgy Across the Centuries, p. 24. see reference sheet at end of this book). Although there are many examples of success with the Witch's Eye as described in Fian's Spellbook, there had also been many cases of persecution for the "evil eye", even if a person merely had an eye affliction which gave the appearence of it. In certain countries, people were even put on public display for having such an eye ailment, whether or not they even used the "evil eye" for harm. Sorcerers and sorceresses were often put on trial, regarded as dangerous, even exectuted for what was considered an "evil eye".

The true Witch's Eye was a method of concentrating thoughts so that they could be projected, as rays through the focused eye, for magickal and psychic purposes in order to cast this power into the various objects of the ritual as: strings, poppets, show stones, scrying bowls, and the like.

The method practiced in the Spellbook was that of this concentrating on sending thoughts through the eye, and practicing to develop this psychic power. Gazing into the show stone, crystal ball, or scrying bowl, and holding the though in meditation expanded the awareness of the individual doing this form of Magick. This skill was developed by holding one thought for extended periods of time, ridding the mind of all other unwanted thoughts. The main object was to keep this thought ahead of any other, and to focus all attention on it as pure psychic energy. Once the concentration concept was mastered, it was focused into the charm or item such as a Witch's Glass (a small black scrying glass, carried on the person).

The witch's psychic energy was said to be transferred into the various charms and objects by using the Witch's Eye as a projector, and a mirror, too. The mirror idea was that the energy was also reflected back to the eye from the reflective surface of the Witch's Glass, or the stone, water, etc. The eye then reflected the energy, or projected it, when the gaze would be raised quickly from the glass, in a quick stare, at a subject or object intended. When enough of the energy had been raised, it could be so transferred as the worker's psychic influence being made upon another person, or a charm, fetish, doll, string, or any other item wished to be endowed with it. The Witch's Eye continues to hold much potential in Magick.

EXAMPLE OF WITCH'S EYE MAGICK

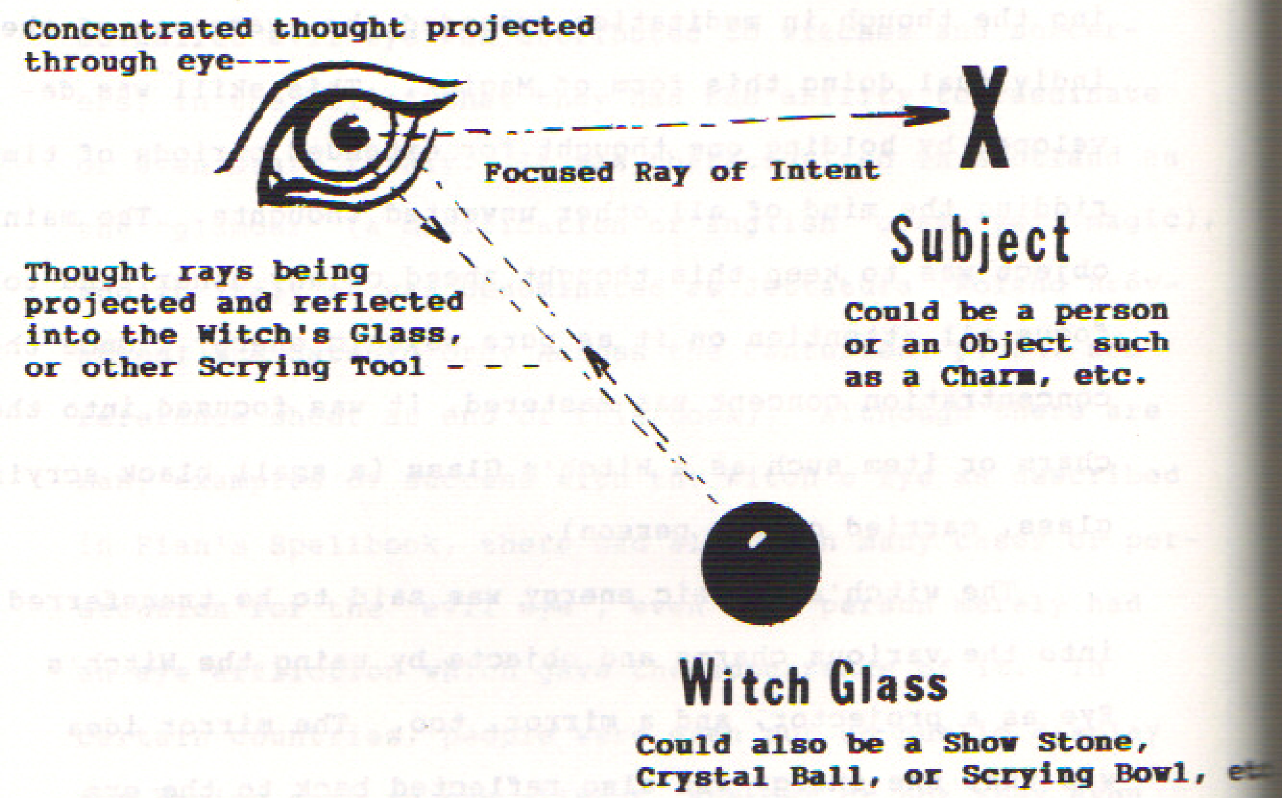


FIG. 7

This example is of the Witch's Eye, for focusing the concentrated psychic energy of a thought into a Tool as the Witch's Glass, etc., for the purpose of reflecting that energy and projecting the wish into a Charm or other Subject as a person for or against whom it was being worked. It could also be used with many other methods as string or thread Magick, Poppet dolls, and the like, as discussed in Fian's Traditional Systems mentioned elsewhere in his Spellbook. This is not the mistaken "Evil Eye" which outsiders attributed to the Craft, but a very valuable tool of Magick, even in the NEW AGE.

Love and Lust Spells:

Several Spells having to do with Love and Lust are mentioned in the Spellbook, and are wholy related to the other symbologies used in Fian's total system. The first of these kinds of Spells required that the individual who was working them, either for her or himself and the object of that Love or Lust Spell, or for two other individuals, perform a thread binding in Sympathetic Magick, to bind the lovers together. The chosen object of the Love Spell was bound to the subject, as lovers, in the acquisition of 3 pubic hairs from each which were entwined with red thread for Love and Lust. The binding was entwined 7 times, with the following charm being said with each binding:

As I love you, you shall love me,
Bound seven times, your love for me,
Hairs entwined, we entwined,
Forever is your love for me.

This binding, then, was either carried on the person or it could also be placed in a location where the intended lover would pass, or where she or he lived.

A second Spell had to do with having the chosen one take a bite from an apple, and then cutting the apple in half with a special witch's knife. The other lover intended took a single bite, too, from another apple which was from the same tree as the first; this one was also cut in half as in the first case. Both of the bitten halves

were tied together with the red thread, binding them the 7 times and saying the following charm at each binding:

Bind true, I to you,
To each other, hearts be true.

A thorn was skewered through the bites of the bound apple halves, and the remaining two unbitten halves were used to write each lover's name on each half. The halves with the names were burried on each respective lover's property, and the bound halves were placed where the intended lover would pass.

A third Spell required the making of yet another Tool, that of a polished copper mirror. A sheet of copper was used, about 3 inches square, and it had to be polished to a mirror finish. It was done in complete darkness in order that as the mirror surface formed it would not collect any stray energies or reflections. A secret place was chosen, on the very next full moon, and the new mirror was placed so that it could now collect the full moon's light. A charm was said during this time:

Moon bright, hear tonight,
Endow this mirror with your light,
By my spell this moonlit night,
Fill with love to ease my plight,
Be next filled with my love's light.

The mirror was next covered with a red cloth and kept under cover until the intended lover was again met with. At that

With each strike on the nails, this charm was said:

I want not this love, I love not,
Separate us as these apples rot,
Anew I find, anew (he or she) finds,
To (his or her) love, I give not.

A spell such as this could also be used to break off a love affair.

Seven Spells for Curses and Bindings:

1. A simple Curse Binding for causing problems and discord to an enemy was to take to iron nails and bind them into a cross with black thread. The Curse was said against the enemy while binding the nails, for whatever intention of discord desired. They were afterwards either nailed to a tree on the enemy's property, or left in one of the pathways where the victim often travelled. When spiking them to the tree, the Curse was said 5 times, as was the nail struck the 5 times.

2. If discord between two parties was intended, a Binding of two knives, blessed in the names of the two, was made with the black thread. The actual names were written on each of the knives, they were placed where the two would likely pass, and an appropriate Curse was said.

3. To separate two parties and make them hate each other, their individual names were written on a stick, one at the top end and one at the bottom. A stick prepared in

this fashion was called a Witch's Tweed, and the technique of using the Witch's Eye was employed to concentrate the thoughts of the people hating each other into it. At the peak of the focused energy, the Tweed was broken in two, or cut with the witch's knife, to effect separation. The following Curse was said:

Begone from you, (name of the first person),
from (second person's name), In the Horned
One's name, hate you, the same.

As a final rite, one part of the Tweed was burned, the other part was burried. For a Curse in this method, as to any discord being desired, another Spell could be said with the above Curses:

Discord, discord, you be bound,
Around with string, around, around,
Harmony shall not be found,
Between you both, around, around.

Thread or String Magick was to be used in any applicable bindings when such a Curse was used.

4. For harming orchards, crops, gardens, etc. it was necessary to drive three iron nails, again, into the earth nearby the targeted land. These nails had to be driven in on the windward side of the field, at midnight of the dark moon. As each nail was so driven, a special crop Curse was said against the crops, garden or orchard, to cause harm:

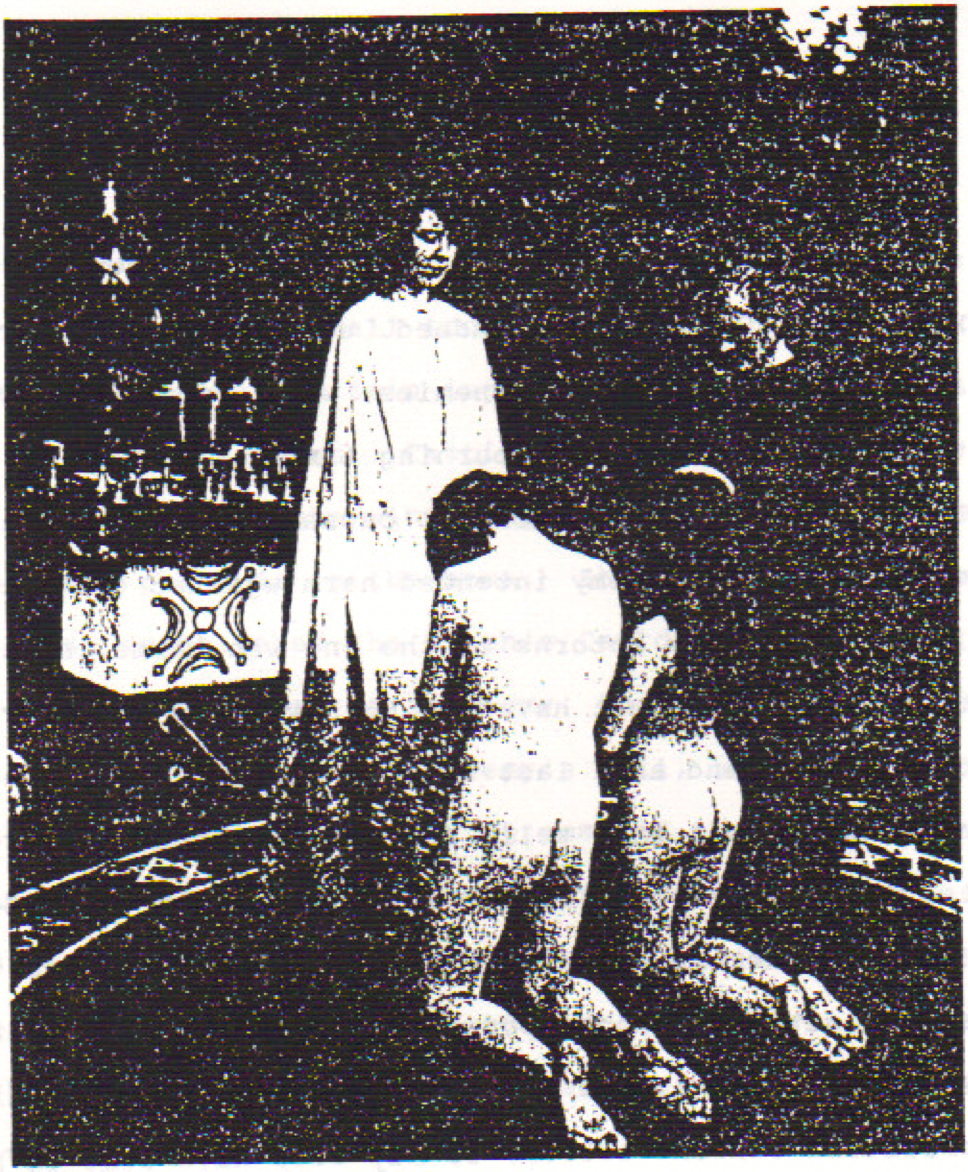
Carry away from here tonight,
All good crops, give way to blight,
Blow you winds across these nails,
Winds to make these crops fail.

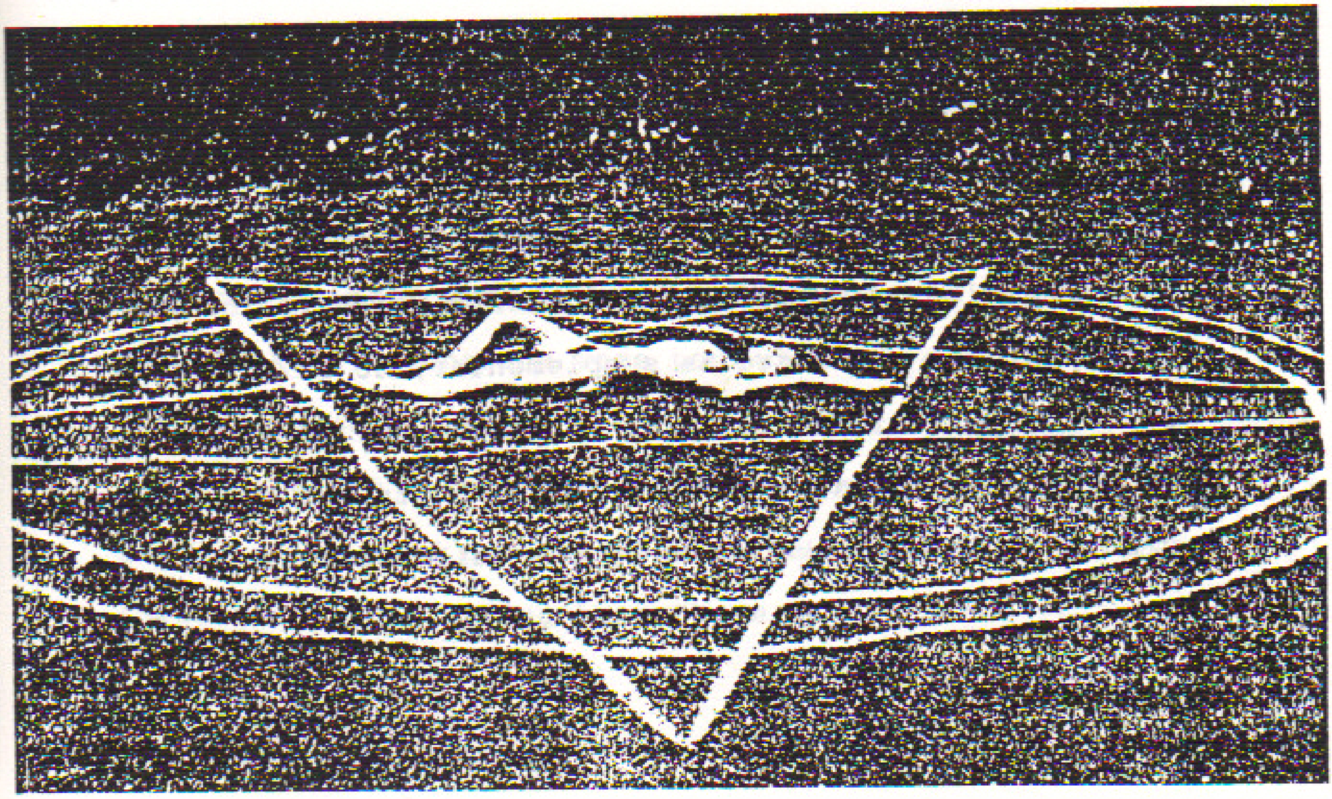
5. By driving a coffin nail into the footprint of an enemy, strife was caused to her or him.

6. If a regular iron nail was used in the above Curse, it was said to cause illness or depression to that enemy.

7. The use of broken glass in the above was intended to cause losses and disharmony to the enemy. These items were for the footprints of the enemy, and the same method of focusing the Witch's Eye on the items placed in the prints was to be used, saying also an appropriate Curse to cause the desired effect against the victim.

Presented in the style of the strictly Old Tradition, Fian's Curses reflect the historical use of Curses in the Spells, and it was recommended that no other (or newer) ways be adopted or used, else the magick would not work. It is up to the reader of this new version to decide on how to use the materials presented, and whether right or wrong, this is what the Grimoire spelled out of that Tradition. Use whatever of this information you would wish, but at your own risk, by your own judgement, according to your own ways. Newer methods have been successfully used; Fian is one of the older methods which was preserved in the Grimoire, and





speaks out from a different time and circumstance. It is known that Curses were, indeed, used in Old Witchcraft, as a means of dealing with enemies; what other recourse could take place during those burning times? It must be seen in the context of not wishing to cause harm, unless it was certain that an enemy intended harm against the witch or loved one. Harm returns to the one who harms, so this way of using Curses must have had to have been very carefully considered, and as a last resort. If spells for healing an enemy didn't work well, and threat continued for an extended time, perhaps it was requsite that a Curse be done. However, the one doing a Curse Spell certainly had to accept it returning back upon her or him. Viewed in another light, though, if the Curse actually rectified a harmful situation for the better, it may even have come to help an enemy by stopping the harming patterns, and in this respect it, perhaps, did more good than harm, ended up mutually benefitting both parties. Personal practice is just that, personal! The rest of the material from Fian's Spellbook will continue to be presented according to the intent of this Old Tradition. Any notes and comments which follow the main text are presented as supplementary to it, but your own interpertations are up to you as to how to apply what is offered. Again, your personal comments and experiences with this book are welcomed by the Guild Society.

Witch's Cauldron Spell:

A cauldron, or small iron kettle, was usually used by witches to brew certain ingredients as medicines, ointments, and potions. Caution was taken not to stir the simmering contents since this was said to have caused fights and problems in the home. It was upon this premise that Fian established the Witch's Cauldron Spell.

To cause discord to an enemy, the cauldron could be filled with water from the enemy's well, house, or a stream on the property, mixing it with some of the ingredients as her or his hair, nail-clippings, etc. The fire was made from an appropriate wood such as Elder, coated with pitch. Once the kettle boiled, the stirring was done in a counter-clockwise fashion, with an Oak Tweed made for the occassion. During the stirring, a spell-charm was said:

Fire burn and kettle boil,
Give (name) strife, while I toil,
Stir a storm, ill luck in flight,
Strike my enemy (name) tonight.

When the fire had died out, the cinders and ash-embers, called clinters, were burried on the enemy's property, and the kettle contents were poured along a pathway which the enemy would travel.

The Witch's Cauldron Spell was done in the witch's secret place, and care was always taken to leave no evidence of anyone having been there or disturbed it.

Burnings:

Fian gives a listing of materials used in burnings, and the Spellbook, again, recommends that only these be used in the Old Tradition. These burnings were said to attract certain forces having an affinity with the materials used in the list. Other forces which were unwanted could be repelled by these materials, and burnings constituted an important part of ceremonial ritual to witches. Incenses of various kinds are still used in many occult ceremonies, not simply for the aromas which may be beneficial, but also for some of the same reasons Fian used. They supplement other elements of the rites, for greater success, and could be used with other methods Fian outlined in his different types of Witch Work, as well. One example would be for use in the Witch's Bottle.

Burnings were carried out while doing other Spells, and the proper ingredients to be burned were selected for their symbolic qualities. Traditionally, herbs were specially burned in a dish of moss kindling material, or on special charcoal. Usually the dish was iron, but a copper one could also be used. The International Guild of Occult Sciences, College and Research Society has many associated products and books, courses, etc. which are very compatible with these methods used by Fian, with many more kinds of magickal burnings that can be used for greater success. See the ads at the back of this book for more details.

The Burnings:

Mint: Happiness.

Rosemary: Gain and keep friends.

Hellebore: Attain sight.

Acorns: Fertility and growth.

Sage: To affect a curse.

Parsley: To cause discord.

Thyme: To cause depression.

By adding the other personal ingredients of hair, nail-clippings, clothing scraps, etc. to these burnings, the effect was said to be much more powerful.

Witch's Charms:

Charms were made for a wide variety of reasons and worn for protection, well-being, or to repel an enemy, etc. The Spellbook lists some as an iron disc which has a likeness of the Horned God on one side, and the witch's name or mark on the other. These charms were also made in the same kinds of ritual as previously mentioned, blessed, and put to use by the witch in the ordinary daily life. Another charm for which not much description is given was that of a copper disc to be worn by witch women who had studied the lore of the wee folk, under the direction of the Queen of Elphin who was the special Sabbat Mistress of Faerie magick. A variety of Charms could be made from the symbolic items, too.

FXAMPLE OF A WITCH'S CHARM

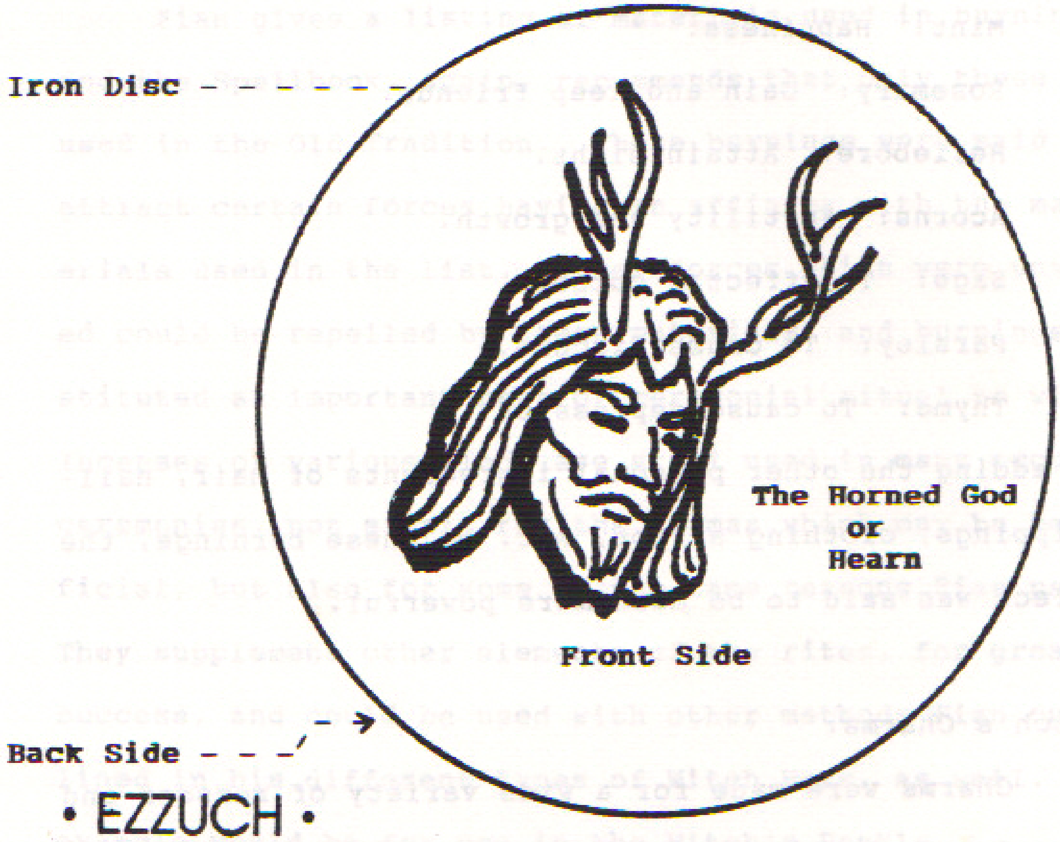


Fig. 8

This figure shown is a typical form of a Witch's Charm, as Fian mentioned. The symbology for Iron was that of Power and Insight. The front side of this Iron Disc was inscribed with a likeness of the Herne or Horned God of the Forest, while the reverse side had the name of the witch or a witch's mark, such as the above shown, inscribed on it.

Other Charms:

Several other Witch's Charms are given as follows, to be used for the purposes noted by Fain.

Carrying feathers to ward off danger.

Carrying acorns for fertility, growing and love.

Carrying iron nails for insight and power.

Carrying a small rounded "protection" stone.

Carrying a crow's foot for knowing a familiar.

Carrying a wooden peg for luck and knowing, psychically what is about to occur.

It may also be seen that any of these, or combinations, could be made into a more complete Charm for a purpose.

Spells for Weather Working:

Control of the weather was an important aspect of this type of Fian's Magick, for with it a witch could raise storms, produce drought, flooding, harsh winds, and other desired weather effects. Usually, any weather Spells were accompanied by dance, in which the coven used an Old Witch Dance to raise the weather. The Ring had to first be formed, and around the Circle, the witches would run and dance while raising the winds. The dance is still performed in certain regions, on cock-horses and brooms, but it had more of a Magickal significance in Fian's day. The Grand Master led the Weather Working Dance Spells, and bekoned the winds with his hunting sword.

Several recipes are given for different modes of this Magick; the first was to bring stillness to the weather, and the women were to hold broomsticks on high while swaying back and forth.

Another was used to cause it to rain, and this involved a form of a Cauldron Spell, as previously stated. A larger kettle, or a barrel, was filled with water in another like with like correspondence, or an entire stream could be used if it were available for this Natural Magick. Dipping their brooms into whatever water container was used, the witch women would continue to dance and shake the drops of water into the air. Around the Ring, the water sprayed in an Imitative Magick of rainfall, and the Sabbat Mistress was the one to call forth the rains. Spells were said to invoke any of the weather raisings done in this system.

A similar Spell was used to raise a storm, but a fire was set under the Cauldron, in the usual Cauldron Magick way, causing the desired effects. Especially, many of the witches of Fian's time were farmers, and so these Weather Workings were considered as aids to the crops, or to even destroy the crops of an enemy.

Witch's Tapers:

Candles have always had a significance in Magick, and the Witch's Taper had many uses in practice of Old Magick, too. The Witch's Tapers were of black Witch's Wax, but not in the

sense of any evil intended (unless the color symbology were to be directed for that reason). It was more of a practical consideration, in that the beeswax and pitch mixture was readily available, and produced a good fuel for the wick of the taper. Instead of a lot of the wax going up in smoke, it melted rather more easily, and could be recycled into new candles. The candle drippings could be easily removed, too, so as not to leave any trace of having been used in the secret ceremonial places where the Candle Magick had been done.

The Circle or Witch's Ring:

The term "ring" is usually thought of as jewelry, worn on the finger, and there was some confusion on this point from Fian's day, which led to some riddles or sayings about a Witch's Ring. How can a whole coven of witches work in the space of a small ring (of the finger type)? It was such a riddle as this that people could not understand, especially as to how the "ring" would grow to fit all of the coven of witches in it. The Ring was actually the Circle, cast by the coven or its Grand Master for doing Witch Work. There are other metaphors used from this period which some outside the Craft had trouble making any logical sense of. There was a "table" mentioned, at which the coven sat, and it was a magickal one, too, since it grew to seat as many of the witches as was necessary.

At the Major and Minor Sabbats, another metaphor was used, that of a Witch's Castle. Witch Work was done in this imaginary "castle" with four "doors" It really was the work done in a large square representing another lay-out. Each county had 4 covens to its area, and each of the covens represented the 4 Directions of North, East, South, and West, what the meanings in Magick of the Directions had stood for. Invisible as it may have been to the eyes of the public, the Castle stood strong, because the secret doors could only be opened by the representative covens, and this was by actually entering the particular coven by being accepted for initiation. Thus did this "castle" truly exist, in an underground significance.

The casting of the Ring or Circle was done by the Grand Master, with his hunting sword. He would trace the boundaries of the Ring, Circle, or Castle, seal it, and so provide the protection of it for his coven. This allowed for all the witches' powers to be kept within, and also enhanced the raising of power. Direction also meant how the power could be directed at a goal or purpose, and the work was carried out within the Ring or Castle raised, bless-ed, in turn, by the annointing of the Sabbat Mistress.

The Witch's Knife could also be used to cast the Ring when a witch was working as a solitary, as is so today. An Athame serves the same purpose, and is a Witch's Knife.

Around the Ring, Direction also stood for the route of passing materials; again, clock-wise for beneficence, counter-clockwise for curses, etc. And, as stated, the numerology was also important as to passing the items in the exact number of times there was a witch present for. North also stood for the Direction in which the Grand Master stood, and the Sabbat Mistress took her place at the end of the passing, wherever it may occur.

Tools of Witches:

This section is the final entry in John Fian's Spell-book Grimoire, but an important one having much symbolic meaning as to what Witch's Tools stood for, and how they were to be used in his Tradition.

The hunting sword was in the hands of the Grand Master, and must have indicated his status and power. As said, it was used for casting the Ring or defining the Castle, but, just as importantly, it was the symbol of his earned rank. It represented the secret knowledge he was responsible to pass on to the coven. Alongwith the sword, as the other witches also carried, he had his Witch's Knife. There is more symbology in our latter-day Athame Knife, but in Fian it was also utilitarian in that it was a practical implement used for cutting herbs, strings, Tweeds, used for burnings, etc. Its more Magickal use was for calling forth the forces.

Both the sword and knife of the Grand Master had to have stag-horn or oak hilts, with a bronze or iron guard. In some cases, though, the hilts could be of black horn.

The Sabbat Mistress was an important rank, too, and she used a small, white-hilted knife, for calling forth the forces in ritual. She was one usually chosen by an omen or oracle, especially the dice used (see Divination). The Sabbat Mistress was in charge of the witch women known as the coven Maidens, and she had been chosen from their ranks by the omen. These Maidens were known for their extraordinary powers and abilities, and were regarded as being the most loyal to the coven.

There were other types of knives, having the same kinds of intention as casting Rings, cutting materials for ceremonies, and directing the forces. Some were of a single edge construction, some were double-edged, and could have oak hilts with black stain. Besides the knives, the coven had horns for drinking at the Sabbats; a large white one was used on the Greater, and a black one on the Lesser. Each person also had a personal drinking horn carried with them, and these were smaller for individual work or feast drinking.

Forest staffs were used by witch men, to banish any unwanted forces; witch women used broomstick the same way. Small leather Witch's bags were used to hold magickal materials such as charms, herbs, strings, burning materials, etc.

At this point, the Grimoire ends. It did survive, as a historical account and organ for containing Fian's Magick from Old Witchcraft. The Holy Inquisition did John Fian in, but not without his withstanding those efforts for the time, even under torture for his beliefs. The loyalty of his followers, and the adherence to his beliefs being passed down, have survived to remain with us in the New Age. Whenever the I.G.O.S. finds such as these Occult writings, it will bring them to its readership; otherwise, much would be lost to the destruction which time and attitude can cause in the Occult Sciences now being reclaimed by the Guild Society.

The author wishes to thank the I.G.O.S. for its help in compiling information for this book, and the use of the Guild Society's Library Archives for research. Additional research and reference gatherings have allowed for the next section of comments and notes to be furnished.
Please continue to support your Guild by your continuing membership, purchase of products and literature, and most importantly, relating to the materials brought your way that are found nowhere else. We thank you, and all good Spell-Magick your way!

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JOHN FIAN's SPELLBOOK

I.G.O.S. 1993, Palm Springs Ca

GENERAL NOTES AND COMMENTS

Fian's Grimoire was a practical Manual of his own Scottish Witch Tradition from the 16th Century, written as a Spellbook in the North Berwick Tradition. It is a time-framing of his own, according to the existing culture and Magick of those times, and it presents its own flavor of practice in the pure sense of what he had tried to acomplish and pass on to his covens. His thoughts on the subject of cross-culture, or any newness being added, were very narrow in his time, and any ecclectic approach of taking ideas from the best of various Traditions gave no berth for such as is commonly done in our days. Be this as it may, for reasons he found workable in the environs and time in which he lived, was persecuted for, and ended up in a horrible torture and death for his views, Fian has passed down valuable information to the New Age, and what may be made of it.

A user of this Spellbook is not at all restricted to only this form of Witch Magick, and can readily adapt it to any of various newer Traditions; if the style is understood, in the context of its times, this system can still be used in either its purer form, or as that which has come to evolve from any long ago system. Here is rich research in older material, for your interest and adaptation, today!

It becomes an actual necessity to adapt some of the Tools mentioned, since what may be available today to use ends up being different than what was available to a witch in the 16th Century. For instance, what type of thread or string would have been available, as compared to modern kinds? Substituting what is in supply, today, should pose no problem if the main elements and symbology of the Magick is kept foremost in mind. Certain of the Laws will continue to apply as causes and resulting effects desired; the knowledge of Sympathetic, Imitative, and Natural Magick continue to be valid in our days. Fian could not have meant that every detail of his times would not change, but rather must have intended that the theories behind his methods remain constant for consistent results with his Grimoire.

There was a rawness to the elemental knowledge used by the Old Tradition, and even a certain naivety when compared to modern times. Most of the rituals and spells can, however, still be worked in the old ways, if their mechanisms are understood, and newer tools may also be made to stand in place of what may no longer be available. You are limited only by your imagination, creativity, and attitude. Improvise where needed, and it is not unlikely that quite similar results will occur as in the original spells, charms, and other Witch Workings described in Fian. In fact, you stand a better chance than those days, since the burning times have passed, but caution is always advised.

Think of what those burning times, the times of the Holy Inquisition, must have been like to practice in. No wonder so much secrecy and safeguarding of Fian's system. Before the world-wide domination of vanquished peoples, by the Church and State, there was a wealth of agricultural and hunting Magick, Natural Magick, used every day in the people's lives. There was much more cooperation with nature, and a reverence and respect for it not found in times which followed the burning days. Folk Magick, rituals, traditions, all went toward empowering the individual and the community, be it reading the weather, planting and harvesting by the Moon, omens and spells for well-being, it was all Magick of the day and served the people well.

There are still covens with lineage going back to the days before the Inquisition, and up to Fian's own end times. There are not many reference works on John Fian's life, but it is known that he enjoyed a position of influence in the Craft, and that he became persecuted and was executed. His North Berwick coven was arrested, and one of the Maiden's of the coven, Gillis Duncan the healer, was tortured by the Deputy Baliff, David Seaton, in the town of Tranent, Scotland. Afterwards, he turned her over to the Inquisitors who exacted her confession and turning in of the coven's Grand Mistress, Agnes Tomson, and Dr. John Fian, Grand Master. Others were turned in as: Euphemia Mc Calyan, Barbara Napier, Kate Gray, George Noilis, and arrested.

Both Agnes Sampson and Agnes Tomson confessed after being tortured by the King and his Council; Fian was later tortured but made no confession. The Council next tried to gently coerce information out of him, without success. The torture continued, by iron boots where the legs are held in iron tubes and wedges driven in to crush the legs and cause extreme pain and suffering. He told them what he thought they wanted to hear, but gave away no secrets, and didnot betray any others. He somehow managed to escape from prison with the aid of a coven member who held a position as a jailer, and he returned to his hometown in Saltpans where he had been a school teacher. Some still secret members were arranging for his escape to France where he was to join up with another coven which was a part of his Order. He was re-captured before he could carry out his plans, and continued to deny any confession, was returned to prison, and tortured again. His legs were completely crushed in the iron boots, to pulp and marrow; still he didn't confess. Pins were stuck under his fingernails, and later turka pliers were used to pull them out. He endured all this torture without confession of betraying any other coven members, but he was condemned to death by the King, James the VI of Scotland; he was first strangled, then burned, January 30, 1591, at Castle Hill in Edinburgh. Although his only "crime" had been that of worshiping a natural Hunting God, the Inquisition had equated this with their own Christian Satan.

Politics entered into the conditions, too, since Francis, the Earl of Bothwell, had ambitions to succeed to the throne should James have died without an heir, and he would become King. There may have been a different outcome under these conditions, for Francis was actually the Sabbat Master over Fian, and had planned to cause the death of King James, putting and end to the cruelty and torture. He would also, as King, have had the power to limit the Inquisiton, reduce the Heresy Laws, and stop the suffering. This did not come to pass, and Bothwell escaped to Naples where he joined up with another practicing coven who helped in the escape. He escaped any torture, and was even pardoned by King James some two years later, but he never returned to his own country, Scotland.

Here is but a glimpse of what those times were like, and it may be seen that there was an overwhelming set of circumstances to contend with in order to practice the Old Magick. One cannot help respect the Old ways in view of this; how much the better today to carry out the Old purposes with a certain reverence for those ways. Perhaps this approach of reflecting on this history, then going on to practice with this in mind, would be the best formula of all.

Some suggestions as to using newer Tools arise. You may not find the exact kind of linnen thread of the organic type used in those days, perhaps even ritually hand-woven, but a good quality cotton thread, even if not hand-dyed, may

surely be used according to the rituals, spells, charms, etc. if the symbolism of the entire system is considered. Witch's Wax could be experimented with since beeswax and pitch are still available; try several samples of different proportions in mixtures until the right consistency comes. Certain other materials may even be substituted where the particular kinds were not known, or still available, as the bone or horn handles for the knives, etc. Devise any implements you may need, as close to the authentic as possible, and do not overlook the quality products available through the I.G.O.S. that may be found nowhere else. Try doing the Witch Workings as outlined in the main text, as close as possible, and with the right tools, you should meet with success. If you cannot make all of the Tools, you can always procure reasonable likenesses, or have a friend or craftsperson make some for you. As an example, there are good craftsbooks on copper work which describe techniques for polishing, etc. Should you try to make your own mirror of copper, do a practice piece in the light to get an idea of how much polishing it takes, before doing one in the dark. Supplies for polishing are still available, perhaps even better than the 16th Century ones. Tools are important, but remember that they are only extensions of yourself, your Magick.

Thank you for your interest in Fian's Spellbook.

THE END

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